THE NATIONAL MUSIC COURSE

THE NEW FIRST MUSIC READER

PREPARATORY TO SIGHT-SINGING

BASED LARGELY UPON C. H. HOHMANN

BY

LUTHER WHITING MASON

FORMERLY SUPERINTENDENT OF MUSIC IN THE PUBLIC SCHOOLS OF BOSTON

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Preface.

Peabody's system of elementary education is based upon the tripod—the three pillars of which are Form, Number, and Language. Music, in his system, is one of the branches growing out of the department of language; therefore the most proper and convenient analogy as a guide to the study of music is that of speech in its development from infancy through all the periods of school life.

James Crichton, of the Training College, at Edinburgh, Scotland, says: "It is common to distinguish three periods in elementary education; infancy, extending from birth till six or seven years of age; childhood, from that till the twelfth or thirteenth year; and youth from that age till the sixteenth or seventeenth.

"Infancy is that period in which the organization of the framework through which the mind acts on the world without is incomplete; childhood commences with the completion of this organization, and continues as long as animal enjoyment is the chief consideration of life; the period of youth unfolds itself when the mind begins to feel interest in its own exertion, and to be somewhat self-sustaining in its operation, meeting the educator, as it were, half-way.

"If out of these periods be overlooked, or not used in the way that its characteristics demand, elementary education is so far imperfect or vitiated."

The children for whom the New First Music Reader and New First Series of Charts are designed are from five to eight years of age. It will be seen, therefore, that the course of instruction extends somewhat into the second period, during which knowledge of any kind is obtained chiefly through the senses.

The author above quoted classifies the senses into three groups: First, taste and smell,
which have been described as the lower senses, or those which subserve the most important purposes in the economy of animal life, aimed at our physical comfort and welfare rather than at the development of our intellectual nature. Sight and hearing form a second pair, which stand more closely connected than the others with the intellectual powers. The two senses, therefore, of hearing and sight are those which are brought into play in the development of both speech and song. When children enter school at the age of five or six, their requirements in speech have been so far advanced that there has been laid a foundation for instruction in reading, but not to so great an extent in singing. This deficiency must be supplied by a systematic course in note-singing, the materials of which are a good selection of songs of limited compass and of regular rhythm. During the first year, this preparatory course includes singing in one and two parts. During the first year, this preparatory course includes singing in one and two parts. During the first year, this preparatory course includes singing in one and two parts. During the first year, this preparatory course includes singing in one and two parts.
PREFAE.

from the beginning. It is best acquired by reading, from printed music, exercises and songs which are familiar.

The first three pages of this book are only a review of the New First Series of Music Charts. The reading from the book is therefore the fourth now that the matter contained therein has been presented to the children:

I. Choral by Solo.
II. Step by step, from the Blackboard.
III. Pianist, daily from the Charts.
IV. From the Book.

The exercises on pages 41 and 42 are intended as specimens. It would greatly add to the interest in musical instruction, both on the part of the teacher and scholars, if the former would suggest a few exercises from the many excellent books now published. We would copy similar exercises from the many excellent books now published.

The exercises from Yo, Mamma, on pages 25-26, will require careful study. We would recommend the use of the syllables, No, Re, Mi, etc., with these exercises.

The additional songs for recitation are printed without regard to key or difficulty. The teacher will select, as the desire shall adapt to her pupils. They are not a test of the scholar's ability but a test of the ability of the children to analyze, both in teaching and in their recitation and enjoyment of the stories.

We would earnestly urge the use of the Time-Names, without, however, in any degree sharing the importance of beating time with the band. They are to be spoken, not sung.

[See p. 48 of this book.]

L. W. M.

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### Recognitions to Teachers.—(1.) In speaking the sounds of the scale as represented by figures, always use the names of numbers. (2.) In singing, always use the syllables at first, then La, or any other syllable.
New First National Music Reader.

 tegen a number indicates a sound of the lower scale—"ab."  

1, 3, 4, 5, 6—1  

2—Notes, Long and Short.  

The Staff.  

3—Breves, Long and Short.  

The G-Clef on the Staff.  

The First Six Sounds of the Scale of G.  

Low by May, do not stay. Bells do ring, bells do ring.
Flowers fair scent the air, Fountains flow, morning bow.

Now re-join, the morning dawns. Spring-time comes in bright as ray.

Three parts in a measure.—Our loud and two soft.

Brightly the star beams from a far. Let every creature sing praise to the Lord.

Come to the grove. Harsh from the tree, Wachters are singing of goodness and love.

Clad in garments of green. Smiling nature is seen.

Let chil.-dren ever keep in mind the good names of their parents kind.

*p = soft; mf = middle loud; f = loud. The teacher will lead the pupils to understand these signs and the sign of the slur, both by explanation and example.
TWO-PART ROUND.

GOD'S PROVIDENCE.

Let us sing a mercy song; Sing we ever while we may.

God will ever love us, If we serve him well.
And pro-vid-eth for us, If to him we pray.
And His mer-cy bend-eth In the hour of need.

Children all, remember
That a Father lives,
Who, with love so tender,
You his blessing gives.

1. In the sky above us, Where the stars do dwell,
2. He is watching o'er us, Ev-er, night and day,
3. Bounteous is he who sendeth forth Our daily bread.

1 2 3 4 5 4 3 4 3 2 5 2 3 2 1
NOBODY ASKED YOU TO SIR!

1. Where are you going to, my pretty maid? I'm going a-milking, sir, she said.
2. May I go with you, my pretty maid? Yes, if you please, kind sir, she said.
3. What is your father's name, my pretty maid? My father's a farm-er, sir, she said.

Sir, she said, Sir, she said, I'm going a-milking, sir, she said.
Sir, she said, Sir, she said, Yes, if you please, kind sir, she said.
Sir, she said, Sir, she said, My father's a farm-er, sir, she said.

4. What is your fortune, my pretty maid? My face is my fortune, sir, she said.
5. Then I won't marry you, my pretty maid! Sir, she said, Sir, she said.

My face is my fortune, sir, she said, Nobody asked you to, sir! she said.

VILLAGE BELLS.

Hark! the village bells are ringing, Ringing out with merriment.

Hark! the pretty birds are singing, Singing sweet on every tree.

THE TEACHER—Lead the pupils to observe that the dotted Quarter-note has two beats, and the Half-note following is sung after the left beat, while the hand is at rest. Compare this first that of analysis, but simply that of prolongation by addition.

To the Teacher.—It will be well to teach the pupils, by no means an easy thing as a kind of movement. [See pp. 94-96.] It is not profitable to insist on close analysis of it. They will like it if they are not tormented with too much explanation.
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FIVE SOUNDS OF THE UPPER SCALE.—Key of C.

1. Do Re Mi Fa Sol Sol Sol Fa Mi Re Do Do Do
2. Do Re Mi Fa Sol Sol Sol Fa Mi Re Do Do Do
3. Do Re Mi Fa Sol Sol Sol Fa Mi Re Do Do Do
4. Do Re Mi Fa Sol Sol Sol Fa Mi Re Do Do Do
5. Do Re Mi Fa Sol Sol Sol Fa Mi Re Do Do Do

The Middle Scale.—Key of C.

1. Do Re Mi Fa Sol Sol Sol Fa Mi Re Do Do Do
2. Do Re Mi Fa Sol Sol Sol Fa Mi Re Do Do Do
3. Do Re Mi Fa Sol Sol Sol Fa Mi Re Do Do Do
4. Do Re Mi Fa Sol Sol Sol Fa Mi Re Do Do Do
5. Do Re Mi Fa Sol Sol Sol Fa Mi Re Do Do Do

FOUR SOUNDS OF THE LOWER SCALE.—Key of C.

1. Do Re Mi Fa Sol Sol Sol Fa Mi Re Do Do Do
2. Do Re Mi Fa Sol Sol Sol Fa Mi Re Do Do Do
3. Do Re Mi Fa Sol Sol Sol Fa Mi Re Do Do Do
4. Do Re Mi Fa Sol Sol Sol Fa Mi Re Do Do Do

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PRACTICE UPON THE SOUNDS OF THE LOWER AND UPPER SCALES.

REFRESHED BY GENTLE SLUMBERS.

1. Re-fresh'd by gen-tle slum-bers, From care and wor-ry free, Our
   hearts, in tun-ful num-bers, Sing praise, O Lord, to thee.
   5 Oh, may we, with-eout a-tur-

2. Thou spreadest joy and bless-ing. Thou Source of ev-'ry good; Thou
   hear us, Thou ad-dress-ing In songs of gra-ti-tude.
   6 Exalt thee all our days

3. Our hearts and life be ever
   An endless song of praise.

To the Teacher.—It may appear that the change into the key of C is rather abrupt, and that
this gradual act of careless would be better; but it is not so. Careful practice on Pages 18
19 will prepare the pupils for its change of key, if they are not vexed with too much explanation.
THE HAPPY SCHOLAR.

1. In Winter, when it freezes, In Winter, when it snows, The way to school seems longer, All work is slow, We hasten to school with pleasant morn, It seems so very near, It seems so very near.

2. When Rob in chains his dirty, And Spring, sweet Spring, is long; With smiles we hasten with delight, And

3. Our school life is a pleasure; We think no way too

Exercise and Songs in the Key of G.

The hard, her food to gather, From heaven downward flies.

To the Teacher.—Merely call the pupil's attention to the fact that f-alter, or J, is the pitch of G when it is the Key of G, both in the Upper and Lower Scales: that in altering the sharp will be placed upon the fifth line, just after the colon; and that when this written stands for the print of D minor, in both the Upper and Lower Scales.
SPEAK GENTLY.

1. Speak gently—it is better far To
rule by love than by law;
harsh words mar the good we might do here.

2. Speak gently to the aged ones; They've told all day in vain;
Peregrine meekness made them so;

3. Speak gently to the erring ones; The better he may find;
Oh, win them back again!

4. Speak gently—'tis a little thing, Dropped in the heart's deep well;
The good, the joy, that it may bring, Eternally shall tell.

Grieve not the rare-worn heart; The sands of life are.
The following example will show the method of using the Time-names in learning the use of a song.

**THE BOAT SONG. (p. 42)**

**INSTRUCTIONS** — The children must have been drilled in beating time, so as to be able to do it without hesitation. This exercise should then be copied upon the blackboard, and the class required to beat time, first naming the beats, and afterward speaking (or singing) the Time-names. The Time-names may be similarly applied to any song or exercise.
EXERCISES FOR INDIVIDUAL READING.

1, 2, 1, 2, 0, 1, 3, 1, 1, 3, 1, 0.

Children go to rest now. In a merry, pretty row.

1, 2, 3, 0, 3, 2, 1, 0, 1, 2, 3, 1, 0.

Shades of night begin to fall. Darkness soon will cover all.

1, 3, 4, 5, 6, 7, 8, 9, 10, 11.

Bells do ring. Birds do sing.

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11.
THE POSTMAN.

From the German, by Mrs. L. T. Chappin. D. Weill.

There’s nothing gaily the postman is blowing, He brings us our letters. He’s still blowing, So faintly so.

Letters from far and near, Quickfly for we’ve been so low and so clear, Beho a lone we hear,

Quickly for now he’s here, Tra ra Tra ra Tra ra ra.

Beho a lone we hear, Tra ra Tra ra Tra ra ra ra.